It's in a Bad Way, From All Accounts-M. Antoine Suggested as the Man to Remedy It-Sarah Bernhardt to Play Esther"-Grossmith and the Hatter.

The Comedie Française is in a bad way. As Mr. H. G. Pugh writes in the Paris Weekly Critical Review, a radical change will be necessary to keep the Moliere establishment from degenerating into the third class. The Moscow treaty, with its castiron Napoleonic clauses, transforms an artist into a lifeless machine. Actresses ike Brandes are paid ridiculously low prices. After ten years' service and in-ealculable labor she earned 64,000 franca-about the sum, as Mr. Pugh suggests, that Yvette Guilbert would gather in a couple of months "by shrugging her shoulders and intoning a song." But read the con-

The whole character of the house seems gone under its present system of government. Nominally the house is a commonwealth-a cooperative society, if you choose but the voice of the artistes is very feeble in the selection of plays that might have led on to fortune. The marvellous success led on to fortune. The marvellous success of Alfred Capus, "La Veine," was rejected, and the famous author new treats the Comédie with contempt; Rostand's "Cyrano de Bergerac" was refused, and in rapid succession Hervieu, Coppée, Brieux and Pierre Loti have seen works refused that elsewhere have spelt fortune. And what judgment has been used in the selection of the new plays' Surely "L'Autre Danger" is not be held up as a triumph.

new plays? Surely "L'Autre Danger" is not to be held up as a triumph.

"The rising school of authors and those already in vogue I know from many conversations at their headquarters in the Rue Hippolyte-Lebar are tired of the Comedie, and it is now the last house they think of writing for. A Paris success and the rights secured for England and America is practical and profitable. The Comedie, always under its sombre cloak of a treaty a century old, offers no indemnity if a play is not produced within two years, and in point of fact pays nothing if it does not produce it in twenty. All other theatres are on terms with the authors, and to quote the popular French proverb, 'Business is business.'

Then the Parisian writer makes the suggestion, surprising to those who do not know the influence of M. Antoine, that this remarkable manager be put in the place of Clarétie. We hear the yowls of derision this is bound to arouse in Academic circles. Yet Antoine is a force. He has been joint director of the Odéon with Ginisty, and at his own theatre in the Boulevard Sébastapol he is the focus of all that is modern and powerful in French theatrical life. Besides, the man has a positive genius in stage management. But what a boule-tersemen!! Antoine in the seats of the mighty—the one who dealt the deadliest blow at the conventions of the French stage. We do not think the thing possible, though it would be excellent for the wornout, ansemic Comédie Française to have new blood pumped into its veins and rid itself of what Brand r Matthews calls its "desolating monotony." director of the Odéon with Ginisty, and

It appears that "Le Beau Jeunie Homme." the latest comedy of the popular Alfred Capus, has not proved a big success at the Paris Variétés. Sarah Bernhardt will produce Racine's "Esther" next fall. Her version of "Werther" did not turn out very well. We hope she will give up les very well. We hope she will give up les culoiles altogether. Réjane is said to be amusing in the Brother Margertitte's "Heureuse." A curious play, full of symbolism, entitled "Les Appeleurs," by Ambroise Janvier, is at the Odéon, and it must be a difficult aut to crack The "infection of happiness" is the idea—but according to the outline of the story the "infection" is accomplished by the usual methods, violent death and gloomy episodes.

Lens Ashwell, the Maslova of the London Resurrection production, made her first appearance in 1891 as a maid in "The Pharisee" at the Grand, Islington. Her lines were: "Did you ring, sir?" and "Yes, sir." She also walked on in "Lady Windermere's

Whitewashing Henry Arthur Jones's play is the difficult task of some London critics. London will hear H. V. Esmond's "Imprudence" next September.

"The Isle of Champagne" is still fizzing in England.

At a recent performance of "Mother Goose" in Drury Lane the airship tumbled to the stage, a drop of ten feet. Dan Leno and Herbert Campbell endeavored to unand Herbert Campbell endeavored to untangle themselves from the wreckage, but Mr. Leno alone emerged. "It's all your fault," cried the muffled voice of the other, who was under the car. "Oh, I don't know," responded Mr. Leno, rather unfeelingly, there's a difference in our weights." The show went on, though Mr. Campbell was hurt in body and mind—the latter because of his partner's sally.

Baizac's "La Rabouilleuse," which all admirers of the master novelist must recall, with its midnight pranks and its cynicism (i.e., that means its naked truths), is to be put on at the Odéon. The dramatization is by Emile Fabre.

Guitry, who it may be remembered made such a big hit as Coupeau in "L' Assommoir." s to "originate" the chief role in Anatole France's play, "L'Affaire Crainquebelle." The plot will please the idealists! It is his. The hero is an honest street hawker. He is arrested for obstructing traffic. He case: He is sentenced to two weeks' aprisonment. Then begins his downfall. distriction of the control of the co

There was much interest displayed over the appearance on two evenings this week Mis barab Trues in 'If I Were hing" M: Sothern at the Garden Theatre payed Hopsette, michanned 'the part, and this young acteus easily com-Six made a comely and west her audience by her meiodiper and emerional gifts. Mas I runs
is access to the West tile created
for of Ledy Godies in J. I. Carrier's
of stan title at Pittaburg wices it
of a cut at the Grand Opera House
with herein mas artists and exched

eriology and theater in Philadelphia M. Appears a sad and far away dream. As the hard for the Art of Brewing to wind have been printed than brangling

Launger Marrison Grey Finks has seensed rigins to a highly successful Spatish wheel he proposes producting at the of the Lowinton Wallace Wallace Cell-

d Mary of Maginia and its retranspison in Serits. the constituTire estantians criticised in Series are
contained in the English version of
Mary of Magdain. There is no moment
the play when Mary believes she can

influence Jesus in any way. There is no situation in which the High Priest hopes to seduce Him by her allurements. The love of Judas Iscariot for Mary has nothing whatever to do with the betrayal of the Master. There is no jealousy of the former to contribute to anything. Judas is incensed that Mary should have been led away from him into the paths of exalted spirituality. That is all. Undoubtedly the censors of Berlin are admirable men, but admirable men do not always have the finest poetic instincts. The psychological beauty of Heyse's play lies in the fourth act. There he reveals to us a soul redeemed and then conceives the most awful temptation to which a soul can be put. He shows us how surely a redeemed eoul rises above all earthly temptation. He reveals the matchless power of the Nazarene."

Good for Mrs. Fiske! Especially the line about the "admirable" censors.

George Grossmith is telling a new one on himself. A wealthy hatter in "society"

"Well, Mr. Grossmith, are you going to give us one of your little funniments after

give us one of your little funniments after dinner, eh?"

"I think not," replied Mr. Grossmith.
"Are you going to sell any of your hats?"

Another entertainer in London was put down on the programme for seventeen turns. And still another, Mr. Ulph Smith, pressed into service as a pianist—the real one absent. He played three hours, although he was engaged only for two musical sketches. For this sort of imposition there is but one remedy—don't succumb to polite pressure. Our American entertainers are more commercial. We applaud Mr. Grossmith's rather rude retort—it put the other man in his place, for the presence of Grossmith was not professional.

THE BOSTON ORCHESTRA. The Last of Its Series of Evening Concerts at Carnegie Hall.

The fifth and last evening concert of the Boston Symphony Orchestra took place last night at Carnegie Hall. The pro-gramme consisted of Wagner's "Eine Faust" overture, Saint-Saens's G minor concerto for piano and orohestra, Tschai-kowsky's "Romeo and Juliet" overture-fantasy and Charpentier's suite, "Impressions of Italy." The pianist was Mme Antionette Szumowska, wife of Josef Adamowski, one of the 'cellists of the orchestra. Josef Adamowski is a brother of Timothee Adamowski, one of the solo violinists of the organization. She is also a pupil of Mr. Paderawski. Somehow or other all these connections suggest a sort of Polish family party, but that, of course,

like the "flowers that bloom in the spring. tra-la," has nothing to do with the case It was a pleasing programme, with a suitable distribution of merriment and melancholy. It was good to hear once again that extraordinary creation of the embryonic Wagner, made at a time when his brain was seething with the fancies later to become world thoughts. The his brain was seething with the fancies later to become world thoughts. The whole work reeks with the thoughts of "Tristan und Isolde" flung wild among the early fancies of "Der Fliegende Hollander." At times one can even hear the voice of that worst of all Worms, "Fafner. Yet the thing is a beautiful tone-poem filled full of human feeling and painted in the most realistic tints of the orchestral palette. The Boston gentlemen played it with their customary finish, with military precision and with a noble solidity and homogeneity of tone. It was a highly polished performance—a little too highly polished performance—a little too highly polished, perhaps. A little more rudeness would have been welcome, for there were places where the elemental human in the hearer cried out for a more brutal raging of the brasses and less care for smoothness of tone in the strings. But Boston is a city of culture, and we must have refinement even though the heavens are falling.

The Tschaikowsky orchestral condensation of "Romeo and Juliet" is always good to hear. It is a joy to hear the song of a Romeo of the wind-swept steppes with a song of Little Russis on his tips and a Cossack Juliet with a dream of old mother Volga in her brain. What matters it? Might not the houses of Montague and Capulet have dwelt near the banks of the Neva? It is most intense and introspective, yet pictorial music, that the great Russian master left us, and we revel in its sombre tragedy because after all we can find the fifth act of Shakespeare's play in the heart of it. The gentlemen from Boston began it middly enough, but they touched the heartstrings with the finale—the harp strings, too, with that middle passage, for Mr. Gericke brought out the picturesque harp part admirably.

the harp strings, too, with that middle passage, for Mr. Gericke brought out the picturesque harp part admirably.

The Charpentier suite, all habitual concert-goers, remember, since the days when lamented Anton Seidl made it known to us. A charming, sërial, sketchy, exquisitely orchestrated, slim and graceful composition it is, and suited perfectly to the exquisite style of the Boston Symphony Orchestra. It was played perfectly. As for the soloist, she was painfully nervous and she dropped not a few notes, yet she played the Saint-Säens music with great brightness and crispness of touch and with the daintiest possible feeling for its rhythms. She was most happy in the clearing part of the scherzo. The audience was delighted with her and applauded her with great warmth.

NOVELIST A STAGE RECRUIT. Miss Prances Aymar Mathews Is Going to

Act to Learn the Art's Techniq Frances Aymar Mathews, the novelist is going on the stage according to an an-nouncement made yesterday by Manager William A. Brady. Miss Mathews is also

William A. Brady. Miss Mathews is also going to stop writing novels and go in for writing plays. In deciding to go on the stage she hasn't any desire to shine as a star, but in a year's work as an actress she expects to learn enough of the technical side of stagework to fit herself to write successful plays.

Miss Mathews has already tried her hand at playwriting. She wrote "Joan d'Arc" which the late Fanny Davenport used for a time and has written many short plays. She hopes to make her stage debut next september in a society comedy written by herself, which Manager Brady is to produce. This comedy has not yet been named. Miss Mathews lives in Brooklyn.

Nems of Plays and Players.

Mrs Frances Hodgeon Burnett's "Little Lord Fauntieroy" is to be eighorately revived at the Casino on April 18. Only matiness will be given. Rehearsale begin next week under Mrs. Burnett's supervision. There will be two Lord Fauntierops. Miss Vivian Martin and Master Harry O. Wright. They will play on alternate days. Gov. David B. Francis of Masouri, who is president of the World's Fair to be held in St. Louis next year, and the several commissioners and the board of managers of the fair attended the Casino in a biolying evening. They filled three of the lower leaves, and Thomas Q hashrooks with his Mr. Donley had not of fun with these.

them.

These will be no performance at the final rich Theater sunt Hopday exenting. Charles from the control of the representative that he does not mad the Annie financi to make her reappearance until size has perferily resourced and shows no traces of her could.

Water A Fields rigged a contract years of the reappearance for five reappearance of her could be for manifest him their general stage transper for five years.

At Deliv's our Matchay right "The buttoning concerns and traces is invited performance."

Tachnikowsky's Fifth by capitony was pinyed last night at the fourth of the pos-pinyed last night at the fourth of the pos-pin's conserve in Cooper Union. The graph Buscian componer assumed to be well un-derstand and thoroughly approximed by the publisher. The contest was opened with the overture to Magner's Firing factorizate. Walter Description openings and John Tenang, tenar, was the actions

MONTESQUIOU'S FAREWELL

THE COUNT MAKES A PERSONAL EXPLANATION.

Has Succeeded in Rousing the Most Material People in the World to Under-stand the Ideal—He Talks of Flowers and of His Forbear, D'Artagnan.

gathered to hear Count Robert de Montesquiou-Fezensac's seventh and final lecture at Sherry's yesterday afternoon expected something unusual. Very soon after 3 o'clock the room was filled and extra chairs had to be brought in, and for the first time the Count was not punctual. Few people came in later, not more than a dozen turning up for the tea after shirking the lecture. Almost all present were women, the proportion of men being much smaller than at any of the preceding readings. The Count justified expectation by mak-

ing a personal explanation before begin-ning his lecture. He reminded his audience

of Mr. F. Marion Crawford's introduction of him seven weeks ago, and of the American novelist's elaborate explanation of Count Robert de Montesquiou was and of his being really a professional writer and not an amateur. He said that the fact that his audience was listening to him after all that time proved that Mr. Crawford was right, and that the Count was some-

fact that his audience was listening to him after all that time proved that Mr. Crawford was right, and that the Count was somebody. He referred with pride to the most distinguished member of his family, his ancestor, D'Artagnan, the musketeer. He had felt that there was no occasion for explanations but that he must prove who he was, and the presence of his seventh audience showed that he had done that and that he had found his way into some minds and some hearts. He declared that when the thought struck him of preaching ideals to the Americans it was the difficulty and audacity of his venture that attracted him, but that he had been successful and was now returning down there, "la-bas," by which he apparently meant Paris, with the glory of having attracted to dream thoughts, "le rève," the people most devoted to material interests in the world.

The Count then intimated that he was so well pleased with his visit that he thought he would come again and recited a short poem he had composed for the occasion. Then he read the lecture he had prepared, which was on flowers. "Le Jardin." It was a horticultural salad that the Count served to his audience. The thought had struck him that poets had been influenced by flowers and he demonstrated his theory by an elaborate catalogue of poets who had described flowers or had employed them in similes, from Homer and Hesiod to Mme. Desbackes, Valmore and Count Robert de Montesquiou-Fezensac. Painters. too, have had their coloring inspired by flowers or have painted them, and a long list of these followed. The Count led up to his volume of poems, "Le Chef des Odeurs Suaves," in which he describes himself modestly as "the Pontiff of revery," and recited several of the poems. He talked of roses, and lilies and dahlias and "blue flowers," including that of the German romanticists and his own blue hydrangeas. He also assured his audience that flowers have perfume and told with marked approval of Lamartine's stretching himself out at full length on the flower beds as a fitting cou

JOKE ON ACTOR D'ORSAY.

He Encounters at the Walderf a "Montsomery Putnam" and Wonders If He's Real. Lawrance D'Orsay, the actor, was invited to dinner at the Waldorf-Astoria last night by a friend. D'Orsay plays the leading role in the "Earl of Pawtucket In the play he is an Englishman who comes to this country under the fictitious name Montgomery Putnam." D'Orsay is an Englishman and off the stage he looks very much as he does on it. The three acts of the Earl of Pawtucket are laid in the Waldorf and the fun arises from the fact that "Montgomery Putnam" has many relatives and a wife to whom he pays alimony. When his English friend takes his name he becomes unknowingly the possessor of the family

unknowingly the possessor of the family burdens.

Soon after D'Orsay and his friend sat down to dinner last night in the same corner of the Palm Garden that is represented on the stage, a man registered at the hotel as Montgomery Putnam of Monte Carlo. When D'Orsay was half through his dinner, a bellboy entered bearing a telegram for Montgomery Putnam. The boy bawled out the name repeatedly. D'Orsay became fidgety, but the boy soon disappeared.

A second boy appeared presently yelling for "Putnam." By this time many persons in the dining room had recognized D'Orsay and appeared to be greatly amused. When a third boy appeared with a telegram D'Orsay beckoned to him and took the telegram. He was about to open it when his friend protested.

it."

He got up from the table and went out to the clerk's desk to make inquiries. The clerk showed him the register.

"That's strange, mighty strange," said D'Orsay. He called his friend from the dining room and they left. Several other friends of the actor, whom he had not seen, left the hotel at the same time, but by another entrance.

PLAYS BY COLLEGE GIRLS. Marnard Students to Produce Two This Afternoon and To-night.

The dramatic sesson at Barnard College will be opened this afternoon and evening with two plays, to be given in the Brincker Theatre. In the afternoon the freshman class will give its first performance of "The Adventures of Lady Ursula," with Lucie Mayo-Smith and Blanche Fiorence Marks in the principal roles.

In the evening "A Midsummer Sight's Drann" will be presented by a cast composed of members of the Associated Clubs of the College settlement, for the tenefit of Mount Ivy, the summer home of the attionent.

President Stafford & Monstoner BOUTH ORANGE N. J. March 18.—The cary Rev. John A. Stafford, president of Seton Mall College, was this morning, in the chapel of the Immaculate Conception, invested with the purple rote of a mon-cigner by the fit flex John J. O'Contor, liphop of the Catholic dionese of Sewark. The papel bull automoting the rievation of the prical was received at Sector Hall a few days ago.

CHATTANDONS Tree . March 19 .- Stored iness Trade engage of in an encounter with billions to cit and from these alongs of second breat alongs of second billions to cit and from Blaghest was mortally second of and trade was knotarely spile of Why Blaghest Magnest a site superior to percent to cit in face of their choice, which make a trace of the file of Blaghest Magnest or the city of the city of the control of the city of t

PUBLICATIONS.

PUBLICATIONS

John Corbin in the N. Y. Times asks: "Has Prof. Phelps read those charming

LETTERS OF AN ACTRESS?"

Have YOU read them?

STOKES.

THE BOOK IS ABSOLUTELY DIFFERENT FROM ANY-THING ELSE THAT HAS EVER APPEARED IN FIC-TION."-Brooklyn Eagle. Daughter

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The Pit" is the best-selling book in the United States

No Business for County Committee. A two-minute meeting of the Republican County Committee was held last night. Iwo motions were made and passed, the first to dispense with the roll call, the other

Itching, Burning Palms, Painful Finger Ends,

With Brittle, Shapeless, Discolored Nails,

protested.

You're not really Montgomery Putnam.

You know," said his friend.

"This is some blooming wheeze," said
D'Orsay, and I really don't understand

Redness. Rednass,

ONE NIGHT TREATMENT.

Soak the hands on retiring in a strong. hot, creamy lather of Cuticura Soap. Dry and anoint freely with Cuticura Ointment, the great skin cure and purest of emoilients. Wear, during the night, of emoilients. Wear, during the night, old, loose kid gloves, or bandage lightly in old, soft cotton or linen. For red, rough and chapped hands, dry, fissured, itching, feverish palms, with brittle, shapeless naits and painful finger ends, this treatment is simply wonderful frequently curing in a single application. In no other way have Cuticura Scap and Giutment demonstrated their astonishing curative properties more effectually than in the treatment of the hands, especially when tortured with itching, burning and scaly excems. Complete local and constitutional treatment for every humour of the skin, scalp and blood, with loss of hair, may now be had for one dollar. Bathe freely with hot water and Cuticura Scap, to cleanse the surface of crusts and scales, and soften the thickened cuticle. Dry, without hard rubbing, and apply Cuticura Gintiment freely, to alley itching, irritation and inflammation, and scothe and heal, and, lastly, take the Cuticura Resolvent Pills, to each and cleanse the blood. The treatment affords instanticular, permite rest and size, in the acceptant forms of excess and cleanse the blood. The treatment affords instanticular permite rest and size, in the acceptant forms of excess and cleanse the blood. The treatment affords instanticular permite rest and size, in the acceptant of the stanticular permite rest and size, in the acceptanticular cure of torturing disfiguring himmours from infancy to age, when all other remedies and the last physicians fail old, loose kid gloves, or bandage lightly ---

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Monday, March 30
THE JEWEL OF ASSA DALY'S: TO-DAY at 3.

BURTON HOLMES LEET. SWEDEN THE CAPITAL, THE COUNTRY & CAMALS Neat Thurs. & Fri. NORWAY II. The Plords April 7 & 3. NORWAY II. The Midnight Sas. PRINCESS THEA. B'way 4 20th 51
PRINCESS THEA. B'way 4 20th 51
PRINCESS TELEphone 2452 Madison
Mais. Thursday 4 Naturday 2:30. Evenings 4:30
PARELIA BINCHAM
CIVER FITTING DECIDED SLCCESS
THO FAISKY MAS. JOHNSON
Thursday, March 36th, 56th Time — SonvenireSEATS ON SALE FOR ALL PERPOSHMANCES.

WALLAGE'S frondway a Bith Nt. Evenings 211.

MARIE Main. Wednesday a Seturias 211.

SOLTAN SULU

SULTAN SULU

SULTAN SULU The Bishop's Move

PASTOR'S "MANAGE " ATTE STATE HUGHES BY SON OUT WEDER & FIELDS WIRLY WHIRLY 95. 050000'S "

EDEN THE KASION CALLET ----

Students May Begin At Any Time REGENTS COLL G

finnimen figlieger WALWORTH'S Martinest to 4" Today

DR. SAVAGE GYANASIUM KEITH'S